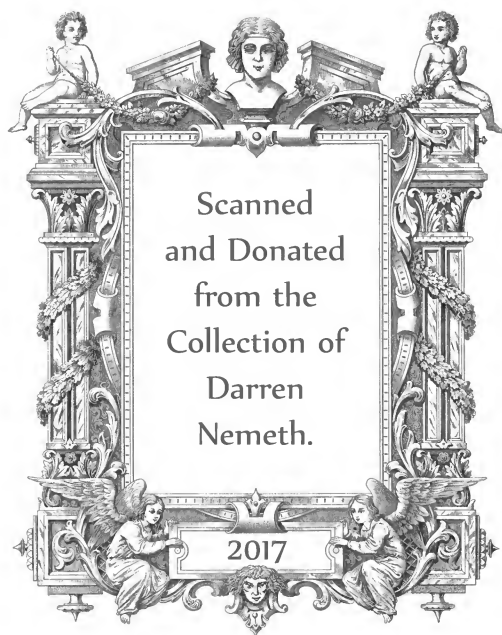




# *The* Ciné-Kodak









# *The Ciné-Kodak and Kodascope*



THE KODAK WAY  
TO MOTION PICTURES

*January 1, 1927*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



*When it's playtime have Ciné-Kodak there*

## MOTION PICTURES THE KODAK WAY

Now you can make movies. Kodak gave you amateur photography years ago, and now Ciné-Kodak opens wide the door for cinematography. Anyone can make still pictures with a Kodak—anyone can make motion pictures with a Ciné-Kodak and, through the Kodascope, can show them at home on the screen.

Heretofore your still pictures have retained many precious memories of the past; the day when Billy Boy came toddling and tumbling over the lawn while you held your breath in smothered suspense—how real that picture, but what wouldn't you give to see him again in action, in movies as real as life. Remember the pickerel—so big—that Jim struggled with and landed? You'd prove it, too, if there were only a screen feature of his thrilling battle! You smile while turning the pages of your album; there's Betty in her wedding dress. How beautifully motion pictures could repeat that never-to-be-forgotten scene when she marched down the garden path to an altar under the rose pergola. And Jack—you thrill while recalling his winning touchdown when nearly everyone perished with excitement.

There's no end of family feature films you would like to have—now so easily achieved, for Ciné-Kodak handily perpetuates those many memories and Kodascope conveniently repeats them.

This desire for making personal motion pictures is not a new one. So irresistible is this appeal that almost everyone has long wished for movies of the people and events that particularly interest him, movies that he could make himself and then show in his own home. But until recently there



were outstanding obstacles to make general enjoyment impossible. The Ciné-Kodak answers these objections with its three major features: it's an easy outfit to work successfully; it affords the means for obtaining motion pictures, promptly ready for projection, at a price emphatically less than has been possible heretofore; and small in size, light in weight Ciné-Kodak is compact enough to be carried anywhere with convenience. Then when the pictures are processed and ready for projection, the Kodascope carries on with complete efficiency, a rival to the Ciné-Kodak in economy and ease of operation.

### *A picture library*

Although the movies you make are so completely fascinating in themselves, nevertheless the Kodascope offers still another feature for the home entertainments.

Hundreds of thousands of feet of professionally made pictures have been leased for use in the Kodascope through the Kodascope Libraries, Inc. A complete address list of the branches will be found on page 24.

A catalog of these films is issued at frequent intervals. You may select the most varied entertainment—comedies, dramas, animated cartoons, travelogues; everything, in fact, most suitable for home projection—and new films are being added continually.

Intriguing, indeed, the thought of having Hollywood at home for your Little Theater, and it's exactly that, for scores of stars are eager to entertain you and your guests. There's Doug. Fairbanks, Billie Dove, Jackie Coogan, Irene Rich, Charlie Chaplin, Colleen Moore, Bill Hart, John Barrymore and dozens and dozens of others. There are serious pictures and funny pictures, melodramas and light dramas, stupendous settings as in *Kismet*, musical themes



as in *Il Trovatore*, and serial movies as in *The Son of Tarzan*; pictures for every mood, every fancy, audiences old or young. All of which merely emphasizes the varied pleasures that await you, so economically and conveniently afforded by the Ciné-Kodak and Kodascope as you'll see.

### *Ease of operation and quality of results*

The amateur's enjoyment of cinematography depends primarily on the quality of the pictures he is able to produce. The outstanding feature of the Ciné-Kodak is its capacity to produce the best possible motion pictures, pictures that for photographic quality are equal to those obtainable with professional equipment, and to accomplish this with characteristic Kodak ease and the minimum of expense. The owner of a Ciné-Kodak, who follows a few very simple directions, will get surprisingly good results—so good, in fact, that when he sees his pictures on the screen he will not only be delighted, but will wonder all the more at the ease with which he obtained them.

Compact and easily operated as it is, the Ciné-Kodak lacks nothing that practical work requires. It has capacity for 100 feet of daylight-loading film—although fifty-foot rolls are also obtainable—enough to photograph action continuously for over four minutes at the regulation rate of sixteen pictures per second. This precludes the probability of running short of film in the midst of action and also provides sufficient length without reloading for a wide variety of subjects. Linked with these features is that mechanical nicety and smoothness of operation by means of which Ciné-Kodak assures steady pictures for the screen. When selecting an outfit you have the choice of several lens equipments, all of them specially made for motion picture work.



*At waist level*

### *Fixed focus Spring-motor driven*

Ciné-Kodak, Model B, is a popular hand-camera for motion pictures. In every way it's designed to meet the requirements of the amateur who, with or without previous photographic experience, anticipates making good movies from the very start. In compactness and the manner in which it works Ciné-Kodak B is actually a motion picture Kodak, in size approximating the 3A Kodak closed; weight five pounds fully loaded, and requires no tripod.

A spring-motor operates Ciné-Kodak B, and that eliminates all hand-cranking. The fixed focus feature emphasizes a fast getaway for quick action movies, for all one needs to do is point the camera at scene or subject, press the lever and instantly the action is registered on the film. Complicated and bothering details are at once discarded even to exposure changes, for a guide beneath the lens tells which diaphragm opening to use for the prevailing light condition relating to various subjects, and when the correct "stop" is selected a turn of the pointer makes the adjustment.

When using the Ciné-Kodak, Model B, the amateur has two finders at his disposal. First, there's the Reflecting Finder on top of the camera, inset at the forward right hand corner. This finder permits you to hold the Ciné-Kodak at waist level, that natural steady position with which

all Kodak users are already thoroughly familiar. Second, there's the Sight Finder, adapting the camera for sighting the action at eye level—a position used for making panoramic views when the cinematographer cautiously follows the subject over the field of action. Either finder gives a brilliant image of what is being filmed.

The amount of unexposed film remaining in the camera is never a matter of guesswork; a footage meter is located on top of the Ciné-Kodak and quickly shows how much film is left for further exposure.

Ciné-Kodak, Model B, is obtainable with either the  $f.6.5$  or the  $f.3.5$  Kodak Anastigmat lens equipment. Irrespective of the lens you choose, Model B is always a fixed focus camera. In size, weight, mechanical features, and simplicity of operation, Ciné-Kodak B,  $f.6.5$ , and Ciné-Kodak B,  $f.3.5$ , are exactly the same. In fact the only difference is in the matter of lens speed, plus, on the Kodak Anastigmat  $f.3.5$  equipped outfit, an ingenious device that assures sharp close-ups with the larger diaphragm openings. When a close-up is desired a turn of a disk at the top of the camera swings an extra lens (portrait attachment) in front of the  $f.3.5$  lens. Instantly you are ready for the picture made with the camera at 4 to 8 feet from the subject; properly focused, charming portraits photographed without bothering to consider the distance element. (For details and prices see pages 21 and 22.)



*At eye level*

### *You can get in the picture yourself*

In addition to all its other advantages, Ciné-Kodak, Model B, permits the operator to get in the picture himself.

All that is necessary is a tripod or other rigid support. With the outfit so mounted, press the lever, a catch holds it and you are free to appear in the picture or to direct it. This offers you the advantage of being either photographer or subject or both whenever you choose.

Ciné-Kodak, Model B, is Eastman-made, in every sense designed for simplicity and economy in operation, a hand-camera for movies, made for the many to enjoy and so perfectly made that it satisfies the expert, too.

### *Economy of the Ciné-Kodak*

Cinematography, with the Ciné-Kodak and Kodascope, is not only easy and fascinating, it is comparatively inexpensive. Specifically, the extent of this saving is well over four-fifths. In other words, it has cost the amateur using a camera with standard 35 mm. ( $1\frac{3}{8}$  inch) width film approximately six times as much to make the negative and project the picture on the screen as it now costs him with the Ciné-Kodak. And yet these pictures, secured at this significant saving, are fully equal for home projection to those obtained with standard width film. This great saving in cost, without sacrifice of either quality or length of picture, has been made possible to a large extent through the introduction of Ciné-Kodak Film, and the various economies involved are as follows:

Ciné-Kodak Film is only  $\frac{5}{8}$  of an inch in width as against  $1\frac{3}{8}$  inches for professional film. That's economy No. 1. Being less in width, each individual picture is proportion-





ately less in height, so that 400 feet of Ciné-Kodak Film give the same period of projection on the screen as 1,000 feet of standard, commercial film. That's economy No. 2. With standard-sized motion pictures, the negative must be developed, and a print made from it on positive film and then the positive developed. Through the newly devised photographic emulsion on Ciné-Kodak Film and through a special chemical process, the film is first developed and then, without printing, reversed from a negative to a positive, virtually one operation as against three. That's economy No. 3.

Heretofore such amateurs as have ventured into motion picture work with professional outfits were compelled to send their film to laboratories whose facilities were organized for orders of 100 or 200 prints from each negative and who were able to do quantity finishing of this nature at small cost. The amateur, however, usually wanted one print and as the conditions governing a single order were quite different as far as the laboratory was concerned, he had to pay a relatively high price in conse-



quence. Ciné-Kodak Film is finished in laboratories equipped and organized for this work alone. Orders for one positive or two are the rule—not the exception. The plants are organized and equipped to meet this condition with a material reduction in cost. And that's economy No. 4.

History has repeated itself. It was Eastman Film that, many years ago, first made motion pictures practical. It is a discovery of the Kodak Research Laboratories and the result of their tests and investigations that produced Ciné-Kodak Film and first made motion pictures practical for the amateur. And this achievement was not solely one of economy; the emulsion on Ciné-Kodak Film has such quality that the graininess ordinarily seen when small pictures are projected to large size is reduced to a negligible degree.

### *Finishing the pictures*

When you have taken a roll of pictures with the Ciné-Kodak, give it to your dealer who will send it to the nearest finishing station, or, if you prefer, you may send it direct to Eastman Kodak Company, Rochester, New York, or to one of the other finishing stations as listed on the inside back cover. In the hands of Eastman experts, the film is developed, reversed to a positive and then returned parcel post prepaid and insured; ready to be shown at once on the screen through your Kodascope.

In the early days of amateur picture-making we said, "You press the button; we do the rest." And now motion picture-making has been made just as easy for you. "You press the button; we do the rest," is still the slogan. It is literally true. This expert service—the assurance that your film receives careful treatment from skilled workmen—is included in the purchase price of the film. You have paid for the positive when you buy your roll of film.



*Comparative Size of Ciné-Kodak B and 3A Kodak*

While it is a fundamental in photography that "an original is always better than a duplicate," Ciné-Kodak duplicates closely approach originals in quality. In fact this work is so skillfully done that the average person will find it impossible to distinguish between the original and the duplicate even when they are viewed simultaneously, side by side. You may have as many duplicates made of your film as you wish.

Titles for your pictures and explanatory captions which will naturally suggest themselves as you see the pictures projected on the screen may be sent to the Eastman Kodak Company to be photographed and printed. The finished titles will be mailed to you so that you can splice them into the film. The finishing stations at Rochester, New York, and at San Francisco, California, are the only two which at present make titles or duplicates.

All finishing stations, however, now offer a splicing service whereby the 100-foot lengths may be connected into continuous 400-foot reels. The 400-foot reel permits an uninterrupted sixteen-minute performance. The fee for this splicing also pays for the reel and humidor container.



# THE KODAK WAY TO



CINÉ-KODAK, MODEL B, KODAK  
ANASTIGMAT LENS *f*.3.5



KODASCOPE REWIND—A convenient accessory. Quickly attached to any table, it permits you to rewind reels during the performance.

## *Ciné-Kodak, Model B makes motion pictures*

**COMPACT**—Measures  $8\frac{1}{16} \times 5\frac{9}{16} \times 3\frac{1}{16}$ . Weight, 5 pounds loaded.

**EASY TO USE**—Loads quickly in daylight—Fixed Focus and spring-motor operated, requiring no tripod—Sights at waist level or eye level—Runs smoothly and steadily—Photographs action continuously for four minutes without reloading.

**RELIABLE**—Produces movies of the finest quality, with the certainty and ease characteristic of Kodaks.

**ECONOMICAL**—Reduces cost of making motion pictures four-fifths as compared with outfits using standard width film.

# MOTION PICTURES



Folds small and together with one 400-foot reel fits case snugly.

KODASCOPE, MODEL C—Motor operated

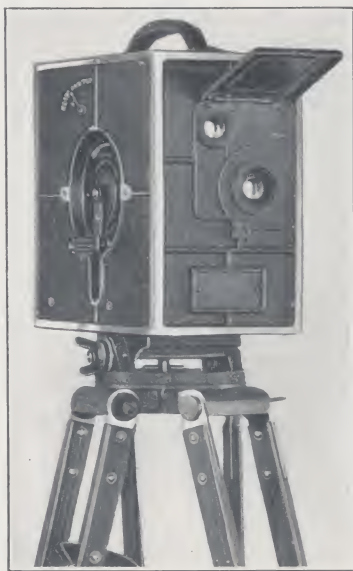
## *Kodascope, Model C* *projects motion pictures*

**SAFE**—Uses only Safety Film—Fulfills every safety requirement.

**EASY TO USE**—Attaches to any house circuit—Threads simply—Operates quietly by motor—Focuses and frames conveniently—Rewinds quickly by hand.

**RELIABLE**—Provides constantly the full enjoyment of movies, through clear steady projection, free from annoyance or danger.

**ECONOMICAL**—At 18 feet, throws brilliant 30 x 40-inch pictures on the screen, yet requires so little current that the cost for electricity will not exceed three cents per hour.



*Ciné-Kodak, Model A,  $f.3.5$*

### *Equipment for the advanced amateur*

As complete as this movie equipment is for amateur use there are still those who will not be entirely satisfied. These will want a hand-cranked outfit with special lenses suitable for a more specialized type of cinematography. Thus, the serious worker, the advanced amateur, the surgeon, the scientist, the naturalist and others will appreciate Ciné-Kodak, Model A, which is equipped with either Kodak Anastigmat  $f.3.5$  or with the Kodak

Anastigmat  $f.1.9$  lens and the latter is interchangeable with a long-focus  $f.4.5$  for telephoto effects.

The  $f.1.9$  lens is one of the fastest lens equipments made for amateur cinematography; about ten times as fast as the  $f.6.5$  lens, and over three times as fast as the  $f.3.5$  lens. Such speed permits the making of motion pictures on dark days; and under favorable conditions in the operating room, the laboratory or in any interior with ample artificial light or daylight.

To obtain slow motion pictures hand-cranked equipment is essential, for those lazy, lingering effects are produced by increasing the normal rate of operation. But with increased cranking speed the exposure rate is cut down, and to compensate more light is needed. This is easily accomplished

with the larger diaphragm openings of the  $f.1.9$  lens.

Nor are these the only features that recommend Ciné-Kodak, Model A, to the advanced operator. There's another lens that fits this equipment, separate and interchangeable with the  $f.1.9$ . This is the long-focus  $f.4.5$  lens for telephoto effects. Slip off the  $f.1.9$  and slip on the  $f.4.5$ . Instantly your Ciné-Kodak has a greater range, for the image size is increased three diameters with the camera operating at the same distance from the subject.

If you are a naturalist, immediately you can appreciate the advantages of equipment for obtaining large sized images of wild animals in their native haunts.

The  $f.4.5$  lens is equally indispensable to anyone who desires big pictures of objects a considerable distance away, as for instance, football action or baseball games from the side-lines. (For details of Ciné-Kodak, Model A, see page 21. For prices, see page 22.)



*With the long-focus,  $f.4.5$  lens attached;  
for large images of distant objects.*



Kodascope Libraries, Inc. presents—



A few of the many for your Little Theater at home

## THE KODASCOPE

SECOND only to the camera in importance is the projector, by means of which pictures are shown on the screen. The satisfaction in good pictures may be lost, or their beauty enhanced, by the manner in which they are projected. You want a quiet, smoothly-running, easily operated machine that gives clear pictures without flicker.

All this you have in Kodascope, Model C, which, using the regularly supplied 2-inch lens, projects a brilliantly illuminated 30x40-inch picture when placed 18 feet from the screen. A 1-inch lens, supplied when specified, cuts down the required distance from Kodascope to screen by one-half. Kodascope C will accommodate 400 feet of 16 mm.,  $\frac{5}{8}$ -inch film, equivalent in time of projection (approximately 16 minutes) to 1,000 feet of the standard width film. And yet Kodascope C is amazingly small in size, light in weight (only nine pounds) and exceedingly compact. When not in use, its lens can be clipped to the base and the reel arms fold to the frame. Then the greatest dimension is 8 inches. You can carry this little projector with ease anywhere.

Threading and operation could scarcely be simpler; there is but one sprocket, and the focus is adjusted by a turn of the lens barrel. Kodascope C is electrically operated. You can plug in on any house circuit, 105 to 125 volts, alternating or direct current. A special rheostat may also be obtained for Model C to adapt it to 210-250-volt circuits, or a special Model C is supplied at the regular price for 32-volt current as furnished by home generators. Although essentially a movie outfit the mechanism can be stopped and a single frame of the film viewed without motion.

When viewing movies even the operator joins in the fun, for there is naught to do but thread, focus, and "frame" with the framing lever, then sit down to enjoy the picture. (For details and prices see page 22.)

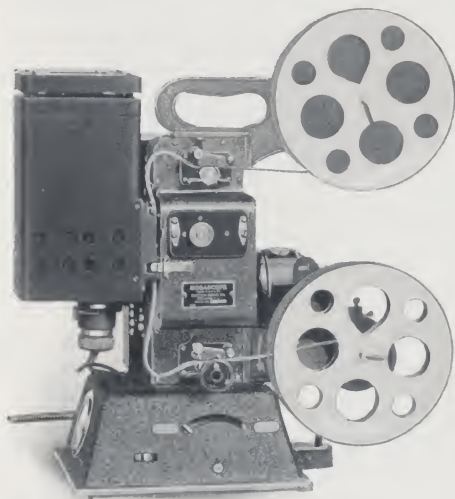
## *Kodascope, Model A*

As efficient as Kodascope C is, there are occasions when a bigger picture is desirable. For the school, the club, or the church gathering, or for the larger audience in the more spacious drawing-room, Kodascope, Model A, with the 200-watt lamp, easily and efficiently qualifies, projecting a 39 x 52-inch picture with the equipment 23 feet from the screen.

Like the smaller model you can plug in on any ordinary house circuit, or a special rheostat is obtainable which adapts this outfit to the 210-250-volt circuits. We can also supply a 32-volt Kodascope A for use with the Delco or other home generator systems.

Kodascope A weighs 25 pounds, but it's so constructed that with or without a carrying case transportation presents no difficulty. The Model A is equipment essentially built for the amateur and yet it has many of the "trimmings" of the professional outfit. For example, an adjustable resistance and an ammeter are provided so that the 200-watt lamp may always receive the proper amount of current.

Like the Model C, operation is simplicity itself; after a few adjustments the operator is free to join the audience and to enjoy the



*Kodascope, Model A.*



movie. (For details and price of Kodascope A, see page 22.)

### *Safety in projection*

In all this safety in projection must be a fundamental principle. Either Kodascope A or C absolutely qualifies to meet precautions against fire hazards. The film used is Safety Film and is identifiable by the words "Kodak" "Safety" "Film" in black letters on the margin. This film may be run in projectors with complete security under the conditions that obtain in any home. No booth is required, of course.

### *The Kodascope screen*

There are four screens for Kodascope users, each one compact, portable and quickly set up. All screens are specially coated for obtaining maximum picture brightness during projection.

*Screen No. 0*, for Kodascope C, has a maximum dimension of  $34 \times 27\frac{3}{8} \times \frac{5}{8}$  inches, and a silvered surface of  $22 \times 30$  inches; weight 7 pounds. When not in use the No. 0 is covered with a canvas case. The leather handle attached makes it convenient to carry.

*Screen No. 1A*, for Kodascope C, has a maximum dimension of  $43\frac{3}{4} \times 35\frac{1}{8} \times 1\frac{3}{16}$  inches; silvered surface  $30 \times 40$  inches—weight 16 pounds. After the show the screen part may be detached and reversed in the frame for protection.

*Screen No. 1*, for Kodascope C, is built on the curtain principle;



*Screen No. 0.*  
*When not in use it fits snugly  
into a canvas bag.*

mounted on a spring roller it collapses into a box receptacle. When wanted the screen is easily pulled up and held in place by demountable side strips. Encased, Screen No. 1 measures  $46 \times 4\frac{1}{4} \times 5$  inches. Unrolled for projection the curtain surface is  $30 \times 40$  inches—weight, 14 pounds.



*Screen No. 1A. When not in use the silvered part is reversible in the frame.*



*Screen No. 1 or No. 2 opened ready for the projected picture.*

The price of Screen No. 0 is \$10, Screen No. 1A is \$15, No. 1 is \$25, and the price of Screen No. 2 is \$35.

Screen No. 2, for Kodascope A, is built exactly like the No. 1, only larger. Encased the dimensions are  $57 \times 4\frac{1}{2} \times 5$  inches; unrolled the curtain surface is  $39 \times 52$  inches—weight,  $17\frac{1}{2}$  pounds.

For the best possible quality and brilliancy in projection, the Eastman-made screens are especially recommended.



*Screen No. 1 or No. 2, encased for convenient carrying.*

## DETAILS

### *Ciné-Kodak, Model B*

*Size:*  $8\frac{1}{8} \times 5\frac{9}{16} \times 3\frac{1}{16}$  inches. *Weight:* 5 pounds (loaded). *Body:* Aluminum, covered with black leather. *Daylight loading:* Length of film, 50 or 100 feet. *Spring-motor driven:* One winding sufficient to expose 20 feet of film. *Capacity* without reloading: Sufficient to photograph action continuously for 4.2 minutes. *Lens:* Kodak Anastigmat *f*.3.5 or *f*.6.5. *Fixed Focus.* *Finders:* Reflecting Finder used when operating camera at waist height, Sight Finder for direct-view at eye level. *Footage Indicator:* Automatically registers amount of film unexposed. *Exposure Guide:* On camera, tells diaphragm to use for tabulated light conditions.

### *Ciné-Kodak, Model A*

*Size:*  $8 \times 4\frac{5}{8} \times 8\frac{5}{8}$  inches. *Weight:*  $7\frac{1}{4}$  pounds. *Body:* Aluminum. *Daylight loading:* Length of film, 50 or 100 feet. *Capacity* without reloading: Sufficient to photograph action continuously for 4.2 minutes. *Lens:* Kodak Anastigmat *f*.3.5, or *f*.1.9; the latter interchangeable with *f*.4.5 for telephoto effects. *Mechanism:* Hand-cranked, moving parts gear-operated and accurately synchronized. *Rear Finder:* Shows image through tube opening at back of camera. *Top Finder:* For use when operating camera at low level. *Auxiliary Finder:* Used with the *f*.4.5 lens to give corrected image size for telephoto photography. *Finder Adjusting Lever:* Located on side of camera, controls either rear or top finder.

Back of Model A has pointers and dials for setting and indicating distance, diaphragm, focus, film footage. Top has strong leather carrying handle.

### *Tripod for Ciné-Kodak, Model A*

Combined weight,  $7\frac{1}{4}$  pounds. Length of tripod, folded, 26 inches; fully extended, 57 inches. Top revolves horizontally and tilts vertically

### *Kodascope, Model C*

*Size:*  $8 \times 5\frac{1}{2} \times 7$  inches. *Weight:* 9 pounds. *Capacity:* 400 feet of 16 mm.,  $\frac{5}{8}$ -inch film (equivalent to 1,000 feet of standard 35 mm., 1  $\frac{3}{8}$ -inch film), lasting about 16 minutes on screen. *Lens:* Optional 1-inch or 2-inch focus, Eastman-made, projecting brilliant 30 x 40-inch picture at 9 or 18 feet from screen. 2-inch lens supplied unless otherwise specified. *Illumination* and *Power* for electric motor which drives mechanism, taken from

any house circuit, alternating or direct current, not over 125 volts nor less than 105, by attaching to socket or wall outlet. Special rheostat adapts Kodascope C to 210-250-volt current. Special Model C available for 32-volt current. *Framing Lever* for accurate screen register. *Focusing*: By turning lens barrel in socket. *Rewinding Mechanism*: Operated simply, quickly by hand. *Film Splicing Outfit*, for cementing sections of film into continuous strips, supplied with Kodascope.

## *Kodascope, Model A*

*Size*: 18  $\frac{1}{2}$  x 14  $\frac{7}{8}$  x 10  $\frac{3}{8}$  inches. *Weight*: 25 pounds. *Capacity*: 400 feet 16 mm.,  $\frac{5}{8}$ -inch film. *Lens*: Optional 1-inch or 2-inch focus, projecting 39 x 52-inch picture at 12 or 23 feet. Focused by handy knob. 2-inch lens supplied unless otherwise specified. *Illumination and Power*: Supplied through adjustable rheostat attached to left side of Kodascope, and indicated by ammeter on base of Kodascope; current taken from any house circuit, alternating or direct, between 105 and 125 volts. Special rheostat adapts Kodascope to 210-250-volt circuits. 32-volt equipment furnished for home generators. *Framing and Leveling screws* for accurate screen register. *Rewinding Mechanism*: Geared for quick winding by hand. *Film Splicing Outfit*: Supplied with Kodascope.

### PRICES

#### *Ciné-Kodaks*

Model B, with Kodak Anastigmat f.6.5 lens . . . . .	\$ 70.00
Model B, with Kodak Anastigmat f.3.5 lens . . . . .	100.00
Model A, with Kodak Anastigmat f.3.5 lens (including tripod) . . . . .	150.00
Model A, with Kodak Anastigmat f.1.9 lens (including tripod) . . . . .	225.00
Interchangeable Kodak Anastigmat f.4.5 lens (long-focus) . . . . .	45.00

#### *Kodascopes*

Model C (105-125 volts), with 100-watt lamp . . . . .	60.00
Model C (32 volts), with 100-watt lamp . . . . .	60.00
Model A (105-125 volts), with 200-watt lamp . . . . .	180.00
Model A (32 volts), with 160-watt lamp . . . . .	180.00

#### *Screens*

No. 0, 22" x 30", mounted in frame (with cover) . . . . .	10.00
No. 1A, 30" x 40", detachable screen section, mounted in frame . . . . .	15.00
No. 1, 30" x 40", rollable in case . . . . .	25.00
No. 2, 39" x 52", rollable in case . . . . .	35.00

## THE KODAK WAY TO MOTION PICTURES

### SUNDRIES

#### *For Ciné-Kodak*

Slow Motion Attachment for Ciné-Kodak A, <i>f</i> .1.9. . . . .	\$20.00
Leather Carrying Case for Ciné-Kodak, Model B. . . . .	7.50
Combination Case for Ciné-Kodak B and two rolls of film . . . . .	10.00
Leather Case for Model A, <i>f</i> .3.5, Magazines and Tripod Head . . . . .	18.00
Leather Case for Model A, <i>f</i> .1.9, Magazines and Tripod Head . . . . .	20.00
Tripod for Model A. . . . .	25.00
Canvas Case for Model A Tripod Legs. . . . .	6.50
Safety Chains for Model A Tripod. . . . .	1.25
Tripod Handle for Model A. . . . .	1.25
Titling Scroll for Ciné-Kodak. . . . .	2.50
Exchange of <i>f</i> .3.5 lens on Ciné-Kodak A for <i>f</i> .1.9 (Camera must be sent to Rochester for change). . . . .	80.00
Exchange of <i>f</i> .6.5 lens on Ciné-Kodak B for <i>f</i> .3.5 (Camera must be sent to Rochester for change). . . . .	35.00

#### *For Kodascope*

1-inch or 2-inch lens for Kodascope, Model A. . . . .	12.00
1-inch or 2-inch lens for Kodascope, Model C. . . . .	10.00
Kodascope, Model A, Rheostat, 210-250 volt currents. . . . .	16.50
Kodascope, Model C, Rheostat, 210-250 volt currents. . . . .	15.00
Imitation Leather Covered Metal Carrying Case for Model C . . . . .	4.00
Model A Traveling Case (Imitation Leather Covered) . . . . .	18.00
100-watt Lamps for Model C. . . . .	2.85
200-watt Lamps for Model A. . . . .	3.75
400-foot Kodascope Reel and Humidor Can. . . . .	1.50
Kodascope Rewind. . . . .	7.00
Kodascope Film Clips—per dozen . . . . .	1.25
Kodascope Film Cement—per ½-ounce bottle . . . . .	.15
Lubricating Oil for Kodascope. . . . .	.35

### CINÉ-KODAK FILM

100-foot Roll, including developing, reversing, return postage . . . . .	6.00
50-foot Roll, including developing, reversing, return postage . . . . .	4.00
Duplicate Prints, 100-foot continuous length. . . . .	5.00
Duplicate Prints, 50-foot continuous length. . . . .	3.50
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